

Science of Light: Light as body of memory

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Introduction

"If you look back in history you'll find that the artist and the scientist are inseparable. In many ways the artist's work is identical with scientific exploration. The artist is able to focus more in the area of consciousness, but with the same scientific zeal. Yet cosmic consciousness is not limited to the scientist. In fact scientists are sometimes the last to know."

JORDAN BELSON

These were the introductory words to my bachelor's thesis written two years ago. I repeat them again to start my master's thesis about light. My work looks for a possibility for light to have a tangible body, which is beyond our limits of comprehension, but nevertheless real. In year 2013 I described my project as follows: to investigate the phenomenon of light. The theoretical part of the thesis is concerned with several possible approaches to the phenomenon of light: light can be treated as a manifestation of memory, a way of data transfer, an element of construction, a subtle body etc. Looking at the contemporary communication technologies that use optical fiber to transfer data, we can ask a question – is it possible to consider light as a body/object/particle of memory? Such question demands further research. In photography light is understood as an initial stage of image – light bounces and passes through a medium and ends up creating an image on a light-sensitive material. In my work "Graviton" (2009-2013) I was concerned with the relationship between photography and reality. I believe photography cannot represent or mirror reality, because reality is made out of reflections. When I, for example, turn my camera toward the sun and capture its image, I take a picture of sun, an abstract form unvarnished by human perception.

In the theoretical part of my thesis I will be studying light as a body of memory. This term "body of memory" has its roots in scientific facts: light consists of waves and particles. Can we think of light as a living matter, a living body? According to physics, everything consists of elementary particles. Light emits heat and can be considered a force, according to this research: "In 1945 the director of Institute of Physics prof. Felix Ehrenhaft in

Austria conducted tests with small particles of graphite, confined in a hermetic container in vacuum. The particles were observed to rise and spin around their axes when illuminated with a bright light. The scientist concluded that light exhibits rotational force.”¹

Unseen body with perceived force is my keyword that leads to the practical part of the research. Using various materials – from sewing threads to lasers - I am investigating the limits of materiality. Throughout my research I am assisted by architects, physicists and other specialists, who help me to answer the questions that were raised.

I started my master's degree with a project development plan, which is now obsolete and forgotten. In the first year I was concerned with light's movement in space. Not only I wanted to see how light moves, but also observe how light interacts with and subsequently transforms different materials. It seems as if light has power to affect material bodies. I was always fascinated by spots of light that appear in the surroundings. They look like regular geometric shapes with perfectly lined sides. They constantly change position in space; they propagate and disperse on different surfaces. Another thing that intrigued me is that such objects neither are, nor aren't located in space. Is this because light is both a particle and a wave?

From a photographic point of view we can visualize an empty room with a beam of light projecting from a window onto a wall or to the floor. Is it right to assert that this spot of light accumulates more information than the light which is thinly dispersed in the rest of the room?

When I started thinking about the structure for the theoretical part, I understood that the work I have been doing for the last two years has been quite coherent to the initial plan that I had outlined. The theoretical part consists of diary notes, daily observations and records of conversations. They are summarized and put in context. Moreover, parts of it are realized in my exhibition “Limits of dimension”.

Through my studies I have been trying to grasp the body of light, or, to be precise, light as a body of memory. Such intention led me to rethink the nature of photography and try to find something definite to help me understand my objective. To talk about photography by way of analyzing images is an uninspiring task. I don't find the documentary aspect of

¹Rotating Action on Matter in a Beam of Light, Felix Ehrenhaft,
<http://www.rexresearch.com/ehrenhaf/ehrenhaf.htm>,
<http://lt.wikipedia.org/wiki/Šviesa>

photography interesting. Issues of media and photography are not my subject, and there are competent people who explore these problems extensively. I wanted to probe the phenomenon of light itself. When we press a button on a camera, we capture a stream of light rays and get the world in light's view. But when the picture is ready, we tend to forget that light brought it to us.

Possibilities of promise

Conversation about exhibition “3600 possibilities to understand everything or nothing”.

“3600 possibilities to understand everything or nothing” is not only the name of the exhibition, it’s also the name of your work. Why did you choose this name for the exhibition?

“3600 possibilities to understand everything or nothing” started with an exhibition “Anne” in the Contemporary Art Center. The artwork was accompanied with a text about spatiality and possibilities of perception of space. The piece and the text gave a commentary about the relationship between body and death. An excerpt from Maurice Blanchot’s book “Thomas l’Obscur”- “I would live all my hours of life in an hour, in which I couldn’t live them no more” – inspired me to write the text and make a piece of art, a picture of an astronaut. Such a different state opens up different possibilities of perception of space.

Other pieces displayed in the exhibition were created earlier, e.g. “Promise” from 2010. This work is about the relationship between social environment and promise keeping. It is, primarily, a promise to grandparents. It was important for me to present myself as a young person, who cares for the old. Usually it is the other way around – when your parents go away or work a lot, you would stay with your grandparents. When time passes, you start to look after them. “Promise” raises social, economic and political questions.

What kind of promise is it?

Just before passing they both asked the same thing – to wash up and trim their nails. I did not do as I promised. Although I am an atheist, but I practice meditation, I believe in spiritualism and totems. The act or the ritual is important for me. My grandparents died one year and twelve days apart. The link is obvious for me.

Do you want to imply a ritualistic, symbolic meaning of time by emphasizing a span of one year and 12 days?

Yes. It takes one year for the Earth to circle around the Sun and 12 signifies a time of day; the number 12 could be understood in oppositions - as midday or midnight. At the time of creating this piece, I was using only two answers to solve my problems: either “yes” or “no”. Now I added “maybe”. Maybe that is what gave “Promise” more space and 3600 possibilities to understand everything or nothing.

You are considered as an interdisciplinary artist. How do you interpret “being interdisciplinary”?

Interdisciplinary is a process uniting not only different kinds of art – it also invites applied science and social research. I would call it harmonious unification of rather distinct disciplines. I seek harmony in life and some kind of unification. Every art, including photography, is interdisciplinary because they use chemical processes, physical forces. In a sense, everything is interdisciplinary.

Your works seem personal, very intimate. Each piece exists as a different story. How do you try to establish relationship between your piece and the viewer?

I respect viewers. I do not consider myself above them. The stories told in the exhibition did not happen to exclusively to me. I like when people tell their stories. Especially in this exhibition, where only two works have obvious presentations. I was hoping to have four pieces, but I ended up with six. Three of them I made myself, and the last three were found objects. They were displayed in the house-museum of Venclovai family. I was glad to see how people identify them in context, trying to find the connection between them. Relationship of a work of art with the audience and me is what concerns me. I like to think about how shared experiences affect us.

Could you talk about few of the displayed works?

“Promise” consists of two video pieces that go together. Consider it a one work split in two parts. When you look at it with more scrutiny, the elements come together and make a diptych. Colors are similar, the sitting posture is very much alike, and the emphasis is on story, action and exposition. The homely rug on which the two TVs are put is also important. It should make an impression as if the exhibition is happening at home.

Why did you choose the house-museum of Venclovai family?

When I visited this place a year and half ago I fell in love with it instantly and thought of the pieces I am going to display here.

One of the found and displayed objects is a miniature model of a train. It stands behind the photo of the astronaut, i.e. “3600 possibilities to understand everything or nothing”.

It is odd to call him “astronaut”, but if I called him “grandpa”, I would expose my relationship with him. However, the viewer might have very different relationship to the person in the picture. On the other hand, the grandpa is very important here – he was a respected machinist in the railway industry. When Lithuania regained its independence, a picture of him was hanging in the Railway museum. After some time it disappeared. That is why the miniature scale model of a train reminded me of his travels. He liked to hike in

the mountains. As you know, the higher you climb, less oxygen you have. So I think about his young days and his travels through space-time. In 1979, a movie "Galaxy Express 999" tells a story of a boy and his search for a certain kind of truth. He finds it, but the real issue is somewhere else. Whilst traveling the boy finds a planet, where all the delinquents are kept. The form of incarceration is crystallization into the planet's body. A certain woman dwells there. She has lost her human form and she feels very lonely. The planet holds masses of people who cannot speak. Their agony comes as a mysterious murmur.

Talking about science fiction – your exhibition has a novel by Philip K. Dick on display. Why did you choose it?

Science fiction novel "Ubik" released in 1969 is about a journey experienced by half-dead people. It is a journey, a detective with anti-telepathists. The book tells about future's cemeteries, where people are not buried after death, but put into cryogenic chambers (moratoriums). You could come to a moratorium and talk to a dead person through a device.

So there is life after death?

Yes. Artificial life support is prolonged up to several decades or until money runs out, or until consciousness of the "dead" person withers. The photographed astronaut in my home has only a physical body left. No consciousness, just a shell. The inspiration came from films "Ghost in the Shell" (1995) and "Matrix" (1999). These movies show a world of illusion. They opened up my mind about such things as illusions and possibilities.

Do you separate reality from what is real? How does the word "real" correspond to reality?

What is reality?

Exactly.

I create abstract works, because abstraction is much more interesting and real, because they exceed the boundaries of representation. Without repetition, without simulating simulacrum, you show something much more interesting. My works, such as "Graviton", "Electron" and others, consist of abstract images, produced from light sources. Most people consider them as abstractions. Nevertheless, for me they represent reality and the real world, because they portray something outside the limits of conscious perception.

Your works are quite opposite to abstractions. They include properties of time, fantastic elements, personal experiences and characters, too...

Some of the works are experimental, abstract; others are presented as images and contain characters. For some viewers such works could appear more abstract than works without any discernible characters. Therefore, the question of abstraction is open for discussion.

*<http://www.7md.it/daile/2014-04-25/Pazado-galimybes>

Hologram as body of light

I did not have to think long to find a suitable name for my thesis. The name “Science of Light: Light as body of memory” came itself. I had been attracted to study light for a long time, but I never thought it would hold my interest. However, studying light as “a living organism” seemed much more appealing. My mind seemed to drift to the basics, such as memory, consciousness, and finding yourself in the presence. I was not sure if I could tackle such a broad and deep topic within period of two years. Moreover, while I was researching the subject, many more questions have confronted me. In the interview with Jovile Trakimaite I talked about a body as a shell. A memory of a shell becomes abstraction, which existence opens up only through a process of description. I remembered my grandfather and his portrait from the exhibition “3600 possibilities to understand everything or nothing” from 2014 in the house-museum of Venclovai family. The sudden glance of my dying grandfather has struck me when I pressed the button on the camera. I still remember that lifeless gaze. The other thing that comes to my mind is a crowd of people surrounding my grandfather. The moment I saw his eyes, they looked as if they belonged to a newborn child, although they were saying goodbye to this world. One more thing that stayed with me were the tubes, coming out of his body. Men in orange uniforms sticking in and taking out tubes from my grandfather’s body. It looked like a scene from a science fiction movie, where a team prepares the astronaut for the last cosmic journey. It is no coincidence I named him as astronaut when I presented the picture. A crystallized astronaut lost in space. All that is left is a holographic image and unimaginable abstractions. Kristupas Sabolius writes in his book “The Imaginary”: “For Bergson both the image of memory and the image of perception are matters of relationship that unites separate elements.”²

I think this holographic state (i.e. my thoughts about my granddad), just as embodiment of light, requires some kind of device which could read and signify those two elusive things. The glass tetrahedron is like a machine, a scheme, or a communicator, which helps to see and read this empirical corporeality of light. It is a reference to this man (the astronaut/grandfather) who was filled with ideas, thoughts and memories, and who lost everything, including his own “self” and experienced some form of transfiguration, becoming a part of something bigger. It is ironic that in movies and even in contemporary experiments the holographic image (in a sense, an embodiment of light) has ghostly appearance. In my installation the glass tetrahedron is a sort of holograph mediation machine that assists perception. When the stream of light goes through this object and crosses its edges, it is split into a visible spectrum,

² „Isivaizduojamybė, ” , Kristupas Sabolius, 2014, p.24

materializing in another dimension, in another kind of perception. As Bergson said, “perception is not just plain communication of spirit with something. Perception is full of images from memories, which help to perfect and interpret it.”³ Thus, if I say that light is spirit without body, then I could also say that when this “spirit” passes through a catalyst (tetrahedron), we can catch a glimpse of possibilities of different concepts of body. “Image is almost matter, because it lets to be seen, and almost spirit, because it cannot be touched. (Bergson 2006:130)”⁴ In other words, “Bergson’s image is an intermediate state, liberated from materiality and static substantiality; it is understood as a meeting with the world, as a medial phase where the world is not fully disclosed in its true form, but at the same time it maintains an unmediated, intimate link.”⁵

This thought also summarizes the tetrahedron experience: as light passes through the tetrahedron, it enters a medial phase without fully revealing itself, but retaining immediate interconnection. Light is always here. It is felt and seen through physical means, although we perceive it as a non-corporeal entity. Should we let ourselves see this “ghost”?

Maybe such “ghostly” body is the imaginary? In the book “The Imaginary” K. Sabolius writes “[...] imagination and the realm of its works are characterized by a paradoxical interdependence – exterior appearances (images) exist only because imagination finds them and imagines them in a certain way.”⁶ If so, what is imagination? Imagination is not the same as imagining, just like fiction cannot be equated to reality. However, illusion brings reality closer to fiction. A good example is cinema, as a medium that combines reality with the imaginary. Films like „Avatar“ by James Cameron or „Interstellar“ by Christopher Nolan marry reality with fiction. A seamless combination of reality and fiction in Robert Zemecki’s „Contact“ spurred unrest in public, as people actually believed the illusion. Fictitious aspects of our reality clearly show that modern man is constantly immersed in different dimensions of imagination. „The imaginary(imaginaire, immaginario) can be defined as virtuality or irreality, where consciousness and the world overlap, where sensitivity and supersensoric perception interact.“ What is supersensoric perception? Is it a possibility to sense meta-space? If the answer is positive, then meta-space is the imaginary. Nevertheless, if quantum physics shows that we are surrounded by other dimensions, does this mean that body of light lies in meta-space?

Hyper dimensional space, portrayed by Christopher Nolan as a tesseract made from bookshelves, is represented as lucidity and stream of light in my project. Does the consciousness of my grandfather, freed from its constraints, enter the world realm of

³ „The Imaginary” , Kristupas Sabolius, 2014, p.24

⁴ „ The Imaginary, ” , Kristupas Sabolius, 2014, p.24

⁵ „ The Imaginary, ” , Kristupas Sabolius, 2014, p.25

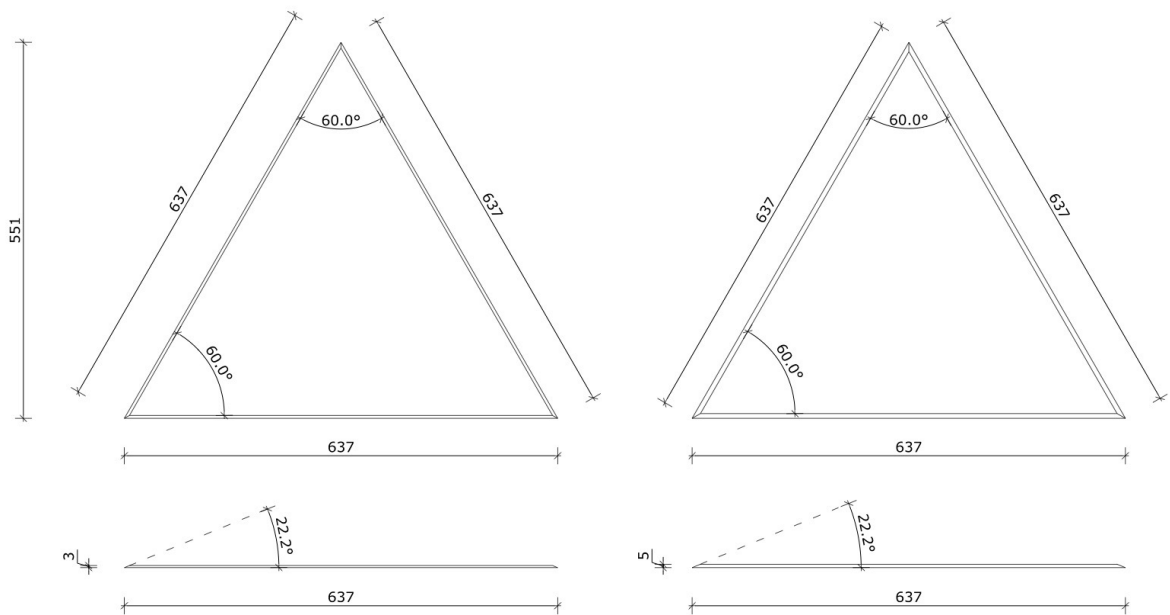
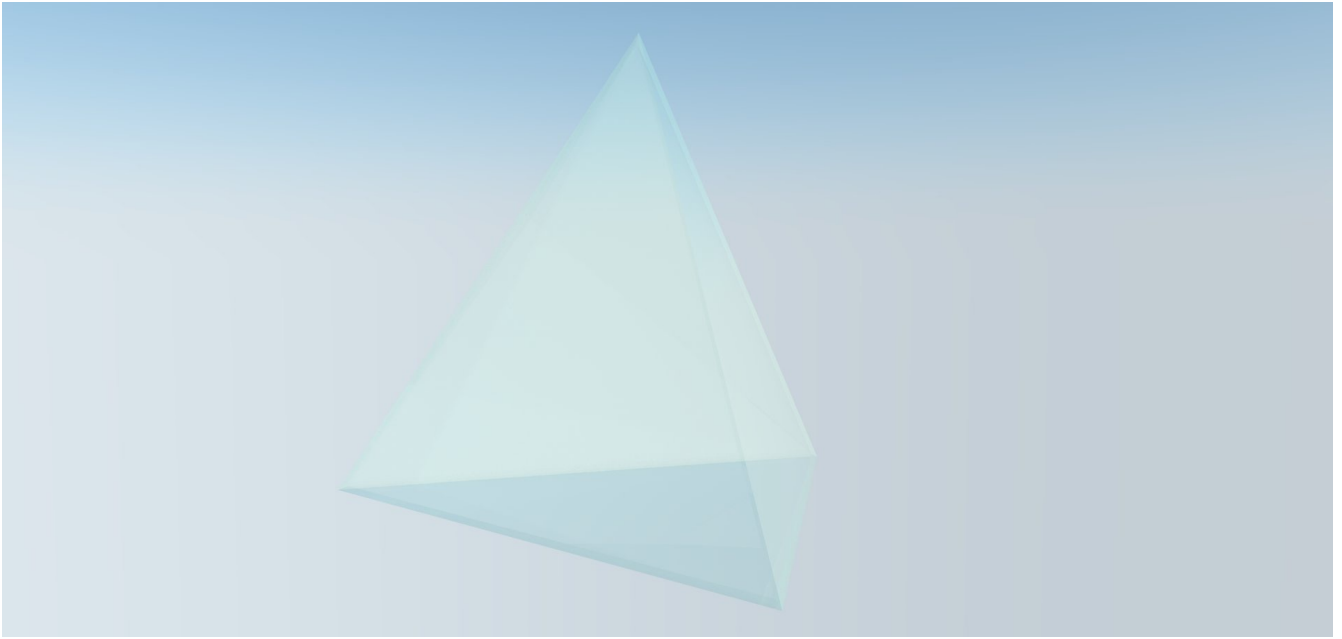
⁶ „ The Imaginary, ” , Kristupas Sabolius, 2014, p.25

supersensoric perception and new forms of imagination? Is this how to break free from corporeality, that defines material body? If so, body of light can exist only if we embrace the definition of meta-body. A stretch of light is a semi-object, a body existing in ultrasensitive world, residing in another level of consciousness and perception.

“Semiobjective status is characteristic to the entities of the imaginary dimensions. Such entities retain materiality, only because they require supersensoric transition. Symbol reveals its specific mode of experience only in relationship with the scheme. The scheme is a mediator and it does not equate neither with empiric sphere, nor with intellectual concepts. It preserves relationship with multiplicity and functions as an expression of diversity, where unity becomes obvious.”⁷

This quote helped me to realize I do not want to demonstrate a body of light by making it material.

⁷ Symbol and Uncertainty, „The Imaginary”, Kristupas Sabolius p.161



Writing out

Vsevolod Kovalevskij: I think writing and text in general played an important part in our works. In the book "The Imaginary" by Kristupas Sabolius I read that to understand the surrounding environment, man has to come back to poetry. Our works come together in this exhibition. It is as if I wrote a dialogue, which is a monologue, or maybe a psychosis.

Lina Zaveckytė: My text object in display has an interesting origin. I was writing about my experience and at one particular moment, I felt like the text started to speak about writing itself. As if the word experienced the process of writing itself – in one moment, a shape is formed out of ink and at the same time it becomes read through, transparent. You could look through it and gaze directly to its hidden meaning. In the meantime, the written word hangs between its graphic shape and the meaning it implies.

V.K.: It is a matter of interpretation. I remember when I was at high school teachers could not really distinguish between reading comprehension and text interpretation exercises. Interpretation can go beyond author's expectation. I was always worried my comprehension was different from what the author wanted. However, interpretation does not have to be literal interpretation. It is a possibility to see the work in different light, to bring up new contexts. Maybe your work could have been even more transparent if you used glass.

L.Z. Maybe. Nevertheless, I liked the aesthetics of tracing paper. When you copy text through a tracing paper, the paper is rubbed away and becomes transparent. It also adds a vibrant purple tone, rendering the bodily experience closer. I also wanted to emphasize the end of the text, where the word "it" appears. I felt this "it" was the purpose of writing.

V.K. I was actually thinking about the written material sent to us by curators. The texts were concerned with meteorites, symphonies and other questions regarding body. I was struggling to find a pronoun to a body, because I could not find a proper name. That is how I thought of "it" and Scandinavian model of language. Scandinavians do not use pronouns such as "she", "he" etc. They use "it". Noun "lover" is a neuter noun. For this reason, I feel strange when talking about body, because we still talk about human body without retracting from conventional meanings. Our works are like a cat in a box of which existence we cannot be sure. Cat is just a name given to a form of matter. Our behavior with it signifies our attempt to understand ourselves. One of the causes why we are still unable to reach higher dimensions of understanding is because we use objective, tangible concepts of ourselves. Only if we get rid of it, can we access new levels of perception. We will never get rid of our regular perception of human body if we continue to think about ourselves in terms gender or individuality. We need see ourselves in different light: as consciousness, as a particle of the Big Bang.

L.Z. Why would anyone want to get rid of human body? From my perspective, it is inherent in the creative act. Somebody has to act to get something created. The same applies to texts – writing is a contact between yourself, i.e. the one who writes, and the

other, which in this case, is language. The result of such an act is a third element, an elusive “it” – the written text. Memories of bodily experience alter with time; they are affected by other experiences. By writing the experience down you actually create difference and distance to your own experience. In this way, traces of bodily experience become transparent, much like written words. Instead of pointing to body, these traces point to memory. The Unanswered Q is the reason I want to share: I want other people to read my written text, more so if it is personal. Perhaps when experience becomes this “it” - a work of art – it becomes a tangible object, which can be revealed, preserved or thrown away. You can do anything you want with it.

V.K. A piece of art has many facets of existence. People, who literally try to get inside my work, astonish me. They try to get in the overcrowded room. Anyway, sharing such works is a way to unlock new perceptions. You engage the viewer and it can lead to new, never before raised questions and answers. When I recall my creative process and my thoughts and ideas for the exhibition, I feel obliged to deliver something.

L.Z. I share your feeling. I feel like I just barely brushed the surface with my own piece. The whole process has just been prepared for development. I believe the half-open doors of transformation will open wide for you too.

V.K. A work of art brings many possibilities to raise questions and many possibilities to give answers. For example, one person did, however, open the door and enter inside. I think he thought he could just swing the door and enter, although the work itself was not the shining door gap, but the light stretch on the floor, coming out from the gap. The viewer sees the door, grabs the handle and tries to get inside without consideration. However, maybe the door is meant to be opened by somebody else.

Vsevolod Kovalevskij is an artist who lives and works in Vilnius. He explores transformations of space-time and researches light as a body of memory, using installations, photography and video art.

Lina Zaveckytė is a media artist, concerned with ideas of mental and physical change and how this change could be understood as a state of being in-between. She uses the potential of text to create objects, installations and video works.

In memory of "Qoom"

Excerpts from correspondence with Monika Kalinauskaite

*The scene changes to an empty room.*⁸

White room and fluorescent lamps

Listen to the song "The Unanswered Question" by Charles Ives from 1906⁹. Do you feel how it fills up the space? A dialogue between the strings and the wind instruments take on to answer an unanswerable question. Imagine yourself in a white room: a place where horizons end, where imagination ceases and perception begins. You said the room showed up from nowhere, but that is not true. I wondered why you thought so. Your letter writes: "Q points its finger to the sky and stares at it. The lights in the sky freeze and start to gaze at it, while it hides its hands in the pockets. "

My dialogue "Story of Unanswered Q" has become a character Q. It was nothing, a nonentity, an unanswered question, as you named a body in the fourth dimension. The white room was born from my inability to understand what could be the fourth dimension. Nevertheless, I could imagine it. It is a dimension of the mind imagining itself. I can perceive myself as a body with mind, but is it possible to perceive myself as the mind without a body? What could it be? This is an existential question and an important one. I chose a clean, white, narrow room with high ceiling. It is lit with white light, filling up the whole space. Those lamps and bodies are filled up with gas. Break the shell and the lamp is broken. The contact will disintegrate; the body will stop functioning, just like a man decaying from a nervous degradation, with his nerve net breaking apart and the flow of electric signals disrupted. The room makes you think. You have said this: "not long ago Q thought that the world consists only of prisons and churches, but the scenery turned to an empty room, and Q became a question. A song dwindled to a dying echo, with a rhythm outside time. A pulse of a newly born body resounds in the room." The buzz of the fluorescent lamp is a vibration that reminds you of here and now. However, the white light lets you imagine a different "now" than it is in

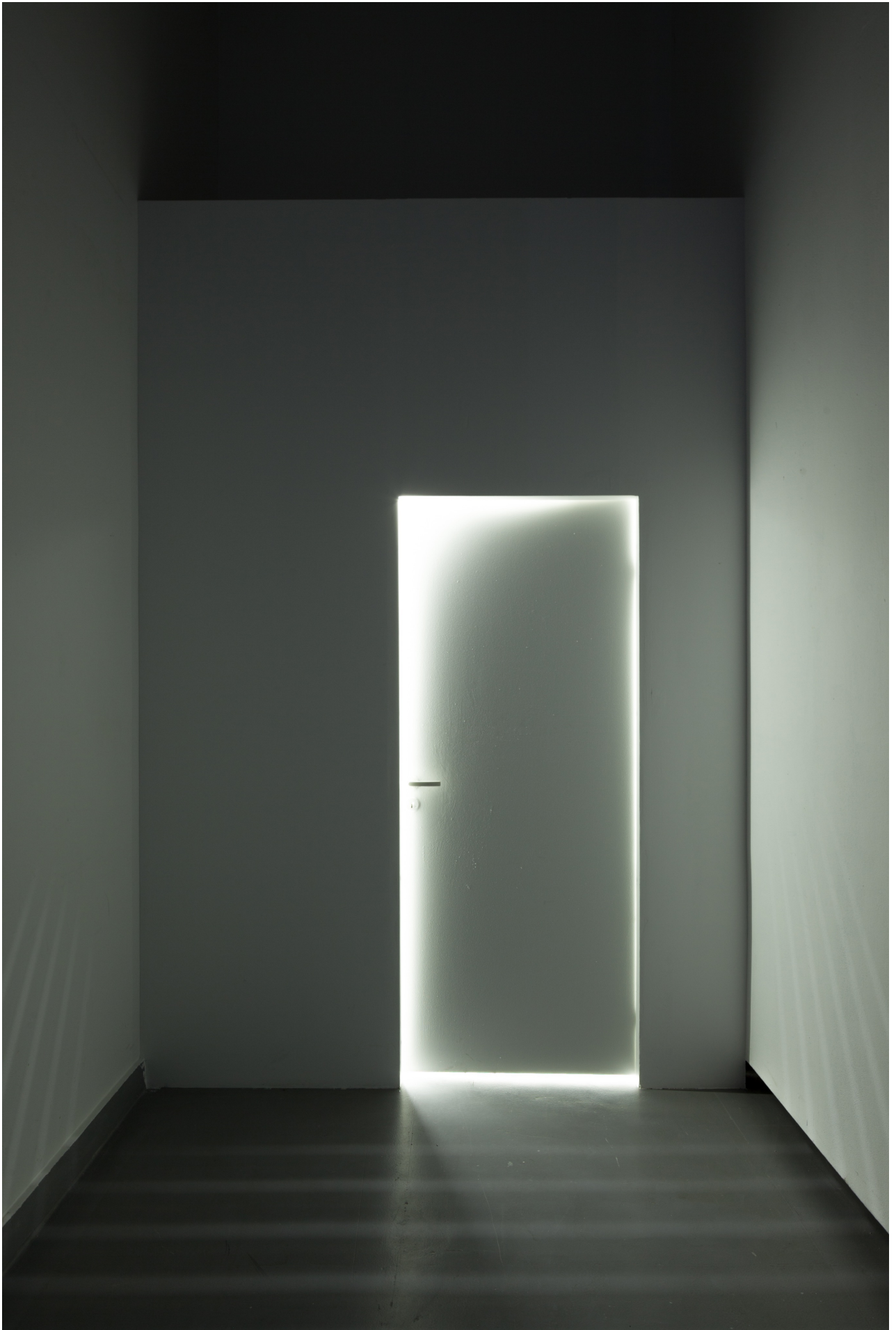
⁸ „The Aesthetic of Silence”, Susan Sontag, 2 chapter

⁹<https://www.youtube.com/watch?v=kkaOz48cq2g>

reality. Light invites you to close your eyes and imagine a different way of understanding, a different way to experience body. Stay in the room for a while longer. How do you feel? Ask yourself – is it just an empty room, or a room, resounding your whole experience? Only you can answer this question and you already know the answer.

Room “Qoom” from the project “Limits of Dimension” transforms from an object to a possibility of some sort. “To submit to Proteus means relinquishing of everything that is human and rational, without attempting to get an answer, favored by Menelaus and Bacon. In other words, to become a participant instead of a surveyor, a piece of art instead of a reviewer, a dreamer instead of a thinker, a spectacle instead of an observer.”¹⁰

¹⁰Imaginary as metamorphosis, „The Imaginary“, Kristupas Sabolius, p.192



Story of an Unanswered Q

- *What's wrong with U ?*
- *I just don't know. It's bothering me.*
- *What is?*
- *The thing!*
- *What thing?*
- *U know the thing!*
- *I have absolutely no idea what U are talking about.*
- *For the matter of fact I have no idea too. But I feel it.*
- *What is it ?*
- *I don't know. I want to call it form, but that just pure bullshit, it's something more.*
- *Is it like a object?*
- *No. it's something more or maybe less. That's the problem.*
- *Is it alive?*
- *In some matter it is. I think it is. Or maybe it is dead. I don't know.*
- *Does it have a sound?*
- *I'm not sure. It emits something that i cannot comprehend*
- *Are we still talking about the same thing.*
- *Yeah. But I'm not sure that it is correct to call it a thing.*
- *Why not ?*
- *I don't know.*
- *So what do you know?*
- *That that is something I can not express.*
- *Maybe unanswered Q, is U ?*



Limits of Dimension

A conversation with oneself

Your project consists of three parts: A glass tetrahedron, a picture of light on a screen and a video projection. Why did you choose these elements?

I think the most accurate description would be this: it is a sublimation of all of my projects over the past two years. It is a crystallization of my projects in my ongoing search for answers about the body of light.

Can you elaborate more on that?

Let us take the glass tetrahedron emitting the light. This object is a result of reassessment of my 2014 exhibition “3600 possibilities...” The exhibition revolved around a work with the same name. It is a picture with an “astronaut” – a man, who in front of my eyes ceased to be in a period of a few months. I can quote a few lines from R.Malašauskas book:

Measuring the interval between the moment that you forgot something last time and the moment of remembering it again is impossible, beives the dimension of forgetting is speechless. But when you forget something , there is a chance that you will remember it again – in a different situation, with different people and maybe even in difference.¹¹

I want to emphasize this part: “there is a chance that you will remember it again – in a different situation, with different people and maybe even in difference.”

In my case, there was a man who suffered a cerebral hemorrhage and subsequently, his worldview became radically different. In a span of two months, this man turned to a shell, an abstraction of some sort. Malašauskas’ words are not unlike the idea of multitude logic by Deleuze and Guattari: “it breaks down dogmatic and repressive forms of thinking and opens up directions for a breakaway to create new realities for political and social relationships.”

¹¹ Selected writings by Raimundas Malašauskas p.19

*There would be as great an inconvenience in seeing spirits always with us, as in seeing the air that surrounds us, or the myriads of microscopic animals that flutter around us and on us.*¹²

—Allan Kardec, *The Book on Mediums* (1878)

“The body of the astronaut”, crippled and turned into a shell by the affliction, takes an abstract form in my project. According to Deleuze and Guattari to comprehend abstraction, one has to “get rid of metaphysical dogmas and transcendental signifiers. They put pure immanence in opposition to a world of stagnant abstractions and constant metaphysical forms. According to Deleuze, abstraction cannot explain the world, as the abstraction itself has to be explained.”¹³ However, the glass tetrahedron in display is not an abstract work of art, but a device facilitating me to think about the body of light in space. “In essence every process relying on memory and expectations requires prosthesis. In turn, it becomes an integral part of the process while at the same time directing it. Acts require things which work as technical measures to incite processes of memory, perception and imagination.”¹⁴

A stretch of light is a proof, a document exhibiting a possibility of light to have a body. If we say that our surroundings and we are made of particles, and therefore can be called bodies, then I can say that a stretch of light on the floor is a body as well. In a chapter of tertiary retentions, Sabolius talks about Bernard Stiegler: “Stiegler talks about

¹² Ghostly Vision/Ghostly Images: Mediums and Media, To Scan a Ghost: The Ontology of Mediated Vision, Tom Gunning. p. 101

¹³ Gilles'io Deleaze'o ir Felixo Guattari filosofija Daugialypumo logika, p. 12

¹⁴ „The Imaginary”, K. Sabolius. p. 85

a concept of tertiary retentions, which is based on a specific status of time-based object. This innovative insight combines conceptions of phenomenological time and Kantian imagination and opens up new approaches to conceptualize our experience in the epoch of modern technologies.” Thus, every work in the display is chosen to be a device to invigorate imagination and motivate viewers to think anew about the environment they live in.

Is it hard for you to accept such a mechanical and artificial system for the reproduction of life? It might help if you bear in mind that what changes the sleight-of-hand artist's movements into magic is our inability to see! ¹⁵

Adolfo Bioy Casares, *The Invention of Morel*
(1940)

While trying to define light as a body of memory it became obvious that in order to speak about memory and perception I had to understand myself first. I had to expose the processes of my own thoughts in the first place. Then, an image of a spinning tetrahedron started to haunt me. Slowly, the image inspired thoughts about hierarchy. During my time with Rupert educational program, it resulted in this:

I do not know any more what my works are about.

I do not know nor why, nor for whom.

I am lying.

I know, because I cannot let go. I like to find ignorance. Ignorance of what you know. To find a mistake. I like to understand that I am doing what is not supposed to be done. Everything you do is a mistake that you make consciously. I am not making things; I am producing causes for things to appear. I have to do something and I create. That is interesting. Why? If it was not interesting, I would not do it. What light has to do with it? It is with me. It has always been. And it has no reason not to be here. It is here and its being here is interesting enough. What about others? What others?

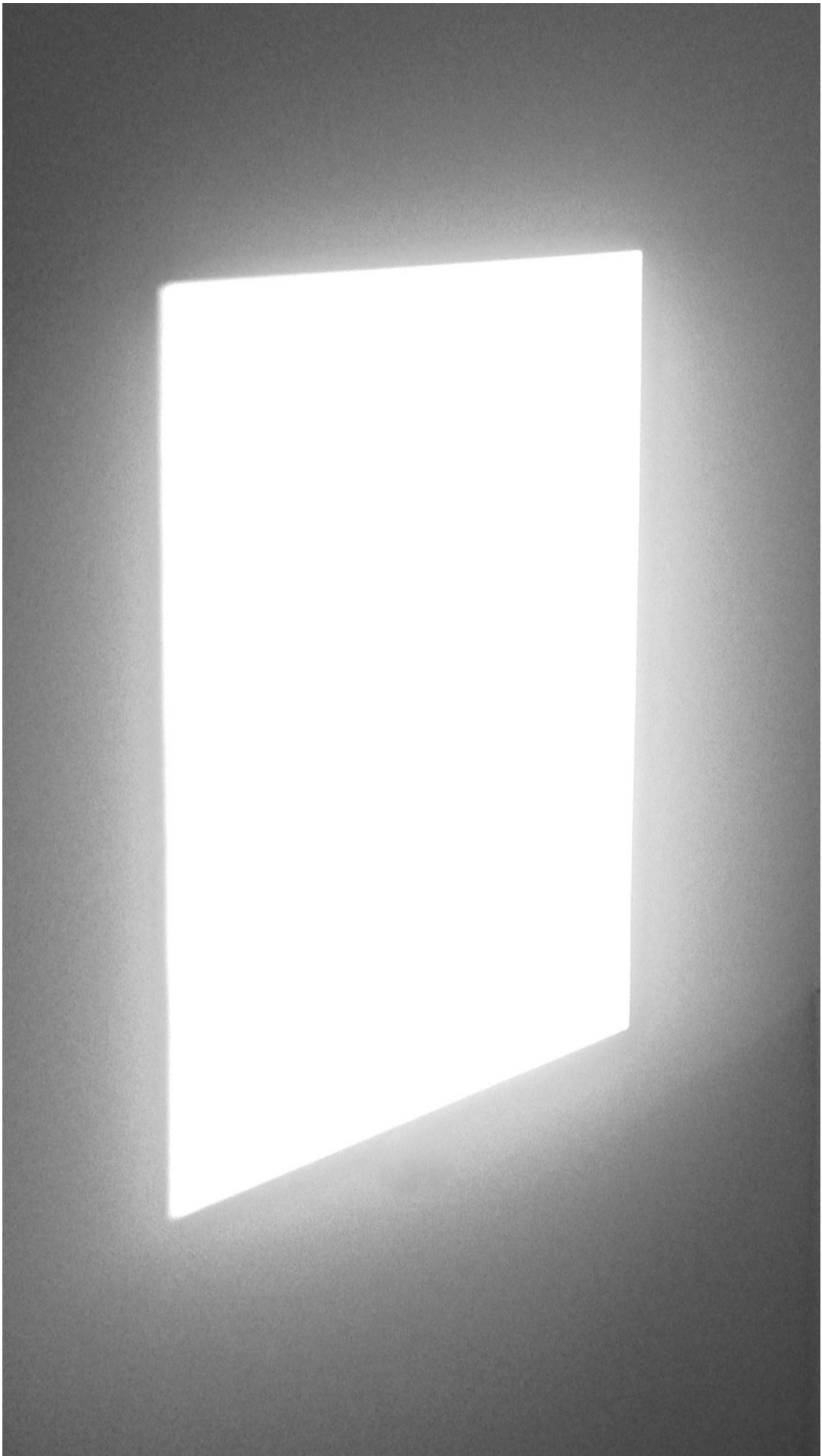
My project is a research about light. Through light I can rethink relationship between time and space. This research is made of several parts. The first part is gathering data. By analyzing how light functions in contemporary art I am collecting ideas how other artists approach light, what questions they raise and what answers they find. What does light hide? What does it expose? I am concentrating on materiality. Some materials are not confined only to physical properties – they also exhibit associative, even symbolic meanings. My aim is to investigate such qualities and find a way to unite them. I will launch a series of experiments with intent to create a final piece that presents my findings. It should function as a break from the research project and stand on its own as a work of art with new meanings and interpretations.

A video projector shines light on a wall where clouds drift in the background with a figure in front, spinning around its axis. It is a tetrahedron. During the creative process, I constantly encountered this recurrent image. It somehow reflected me and my mind. In the end, I wanted to dispose of it by writing a monologue.

Knock, knock, it is me. I heard your voice travelling like an echo in the void. I was trying to find you and then I wrote you down. But you passed through me as if I was nothing. The tetrahedron became nothing, an abstraction, which exists and does not exist at the same time. As a figure of light, it is and it is not. Sometimes, it synchronizes with reality, but most of the time it is somewhere else – where neither you nor I can reach. We are now and here,

but not here forever. Ironically, here is forever here and now. That is how I imagine it.

In the event, organized by Lars Bang Larsen in the CAC Screening Room, a speaker said that synthetic hallucinogenic drugs had inhibited his spiritual improvement and impaired his imagination. Maybe this is true in our case too: surrounded by imaginary things, we forgot imagination, and the perception of imagination.



References

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